

CAMERA SCRIPT

PROJECT NO:
2315/8196

BBC-1

"DOCTOR WHO"

(V)

by

DENNIS SPOONER

Series 'V'

EPISODE SEVEN: "THE FEAST OF STEVEN"

Producer.....JOHN WILES
Director.....DOUGLAS CAMFIELD
P.A.....MICHAEL BRIANT
A.F.M.....CATHERINE CHILDS
Assistant.....FRANCES ALCOCK
Designer.....RAYMOND CUSICK
Story Editor.....DONALD TOSH
Costume Supervisor.....TONY PEARCE
Make-up Supervisor.....SONIA MARKHAM
T.M.1.....GEOFF SHAW
T.M.2.....JOHN GREEN
Sound Supervisor.....ROBIN LUXFORD
Grams.....CHRIS POCOCK
Vision Mixer.....JOHN LOPES
F.A.....JOHN NEWMAN
Crew.....TWELVE

CAMERA REHEARSAL: STUDIO TC3: FRIDAY, 3rd DECEMBER 1965

10.30 a.m. - 1.00 p.m. Camera Rehearsal (with T/K-25)
1.00 p.m. - 2.00 p.m. LUNCH
2.00 p.m. - 7.00 p.m. Camera Rehearsal (Tea approx. 3.45 p.m.
With photocall)
7.00 p.m. - 8.00 p.m. DINNER
8.00 p.m. - 8.30 p.m. Line-up.
8.30 p.m. - 9.45 p.m. RECORD - VT/4T/30363

Transmission - 25th December 1965

R U N N I N G O R D E R

PAGE	SCENE	CHARACTER	LIGHT	C.MS/DO.MS	SHOTS
1	T/R 'A'	OPENING TITLES			
2	1. <u>Tardis</u>	DOCTOR WHO STEVEN SARA	Day	4A, 2A, A1, 5A	1-4
3	2. <u>Police Station</u> <u>Ext.</u>	POLICE SERGEANT POLICEMAN ONE POLICEMAN TWO	Evening	3A, B1, 1A	5-9
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6	4. <u>Police Station</u> <u>Ext.</u>	DOCTOR WHO POLICEMAN ONE POLICEMAN TWO	Evening	3B, B1, 1B	16-17
RECORDING PAUSE 'B'					
7	5. <u>Tardis</u>	DOCTOR WHO SARA STEVEN	Day	4A, 2A, A1	18-22
RECORDING BREAK 'C'					
8	6. <u>Police Station</u> <u>Ext.</u>	DOCTOR WHO POLICEMAN ONE POLICEMAN TWO	Evening	3B, A2	23
9	7. <u>Station Office</u>	SERGEANT MAN IN RAINCOAT DOCTOR WHO POLICEMAN TWO	Evening	1C, B2, 5B	24-27
10	8. <u>Police Station</u> <u>Ext.</u>	STEVEN POLICEMAN ONE	Evening	3A, A2, 4B	28-29
10	9. <u>Interrogation</u> <u>Room</u>	DOCTOR WHO POLICEMAN TWO C.I.D. MAN	Evening	1D, C1, 5C	30-41
	9A. <u>Ext. Station</u>	STEVEN		3A, A2	42
12	10. <u>Station Office</u>	SERGEANT MAN IN RAINCOAT	Evening	1C, B2	43
RECORDING BREAK 'D'					
13	10A. <u>Station Office</u>	SERGEANT, STEVEN, MAN	Evening	4C, B2	44
14	12. <u>Interrogation</u> <u>Room</u>	DOCTOR WHO C.I.D. MAN POLICEMAN TWO	Evening	1D, C1, 5C	45-49
15	13. <u>Ext. Station</u>	SARA	Day	3B, A2, 2B	50-58

RE. 400: 25111 'T' : 818 DE SEVEN (CONT'D)

LOC	SCENE	CL. ACTOR	LIGHT	C.FS/LS MS	SL/TS
16	14. Station Office	STEVEN DOCTOR D. C. W. C.D. H.L. A. LICHLE TWO	Dressing	4C, 32, 1B	59-61
17	15. Station Office	S.A. C.I.D. H.L. A. LICHLE TWO DOCTOR W.D. STEVEN A. LICHLE TWO	Dressing	3B, 42, 33, 4B 50 (on car.)	62-65
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18	16. Station	D. C. W. S.A. STEVEN	Day	3B, 41, 2A 5A on corner	66-76
RECORDING BREAK 10'					
20	16. Station Set	ILLUSION LE F.V. W. D. L. C. STEVEN S.A. STEVEN DOCTOR 1. C. W. EXT. 3		1B, 02, 5D, 4D	79-88
23	17. Station Set (Studio)	DOCTOR W.D. STEVEN S.A.		2C, 43	89
24	18. Station Set	ILLUSION LE F.V. W. S.A. C. W. S.A.		4B, 33, 3C	90-92
25	19. Station Set	DOCTOR W.D. STEVEN ASSISTANT ILLUSION EXT. 3		2C, 43	93-94
27	20. Station Set	DOCTOR DOCTOR W.D. THE VANG S.A.		4F-1, 31, 3C	95-100
29	21. Station Set	STEVEN DOCTOR W.D. S.A.		2C, 43	101-102
29	22. Station Set	STEVEN DOCTOR 1. C. W. ILLUSION LE F.V. W. DOCTOR W.D. STEVEN S.A. S.A. CONIC ILLUSION LE F.V. W.		1B, 02, 5D	103-106

DR. WHO: SERIAL 'V' : EPISODE SEVEN (CONT'D)

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32	22B. <u>Stairs</u>	KNOFF, STEVEN SARA ETC.		3D, A4, 2D	111-113
32	22C. <u>Ext. Tardis</u>	DOCTOR CLOWN		5E, , B4	114-115
32	22D. <u>Tent</u>	INGMAR STEINBERGER		3D, A4	116
33	22E. <u>Ext. Tardis</u>	DOCTOR CLOWN INGMAR STEINBERGER VAMP SHEIK WEBSTER ETC. SARA STEVEN		5E, 4F, B4	117-118
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34	23. <u>Tardis</u>	DOCTOR STEVEN SARA		5E A1, 2A	119-122
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35	ROLLER CAPTION	Starts: Dr. Who.....WILLIAM HARTNELL Ends: Designer....RAYMOND CUSICK		5AX	124
35	SLIDE 5	Producer JOHN WILES			125
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C A S T L I S T

Dr. Who.....WILLIAM HARTNELL
Steven.....PETER PURVES
Sara.....JEAN MARSH
Station Sergeant.....CLIFFORD EARL
First Policeman.....NORMAN MITCHELL
Second Policeman.....MALCOLM ROGERS
Detective Inspector.....KEN THORNET
Man in Mackintosh.....REG PRITCHARD
Blossom Lefavre.....SHEILA DUNN
Darcy Tranton.....LEONARD GRAHAME
Steinberger P. Green.....ROYSTON TICKNER
Ingmar Knopf.....MARK ROSS
Assistant Director.....CONRAD MONK
Cameraman.....STEVE MACHIN
Prop Man.....BUDDY WINDRUSH
Arab Sheik.....DAVID JAMES
Vemp.....PAULA TOPHAM
Clown.....ROBERT G. JEWELL
Professor Webster.....ALBERT BARRINGTON
Fight Arranger.....DEREK WARE

First Keystone Cop.....PAUL SARONY
Second Keystone Cop.....MALCOLM LEOPOLD
Ingmar Knopf's Cameraman.....JACK LE WHITE
Make-up Man.....HARRY DAVIES
Cowboy.....WILLIAM HALL
Saloon Bar Girl.....JEAN PASTELL
Chaplin.....M. J. MATTHEWS

"DOCTOR WHO"

SERIAL "V"

"THE DALEKS' MASTER PLAN"

BY

TERRY NATION

EPISODE SEVEN: "The Feast of Steven"

CLOCK ON.....

FADE UP

TK-25 (27") SEQUENCE 'A'. Standard Opening Titles. S.O.F.

FADE OUT

FADE UP

CAMS: 4A, 2A

1. 2A 35°
MS Silent Column

BOOM A1

1. INT. TARDIS.

(STEVEN IS NOW
ALL RIGHT.

THE DOCTOR IS
WITH HIM.

(5 next)

(On 2)

Revised opening - Episode 7

Tilt up to 3-s STEVEN/
DOCTOR/SARA

SARA: Somethings gone wrong!

DOCTOR AND
STEVEN HURRY
ACROSS

DOCTOR: What's the matter?

SARA: It's / ^{stopped} going up
and down any more.

STEVEN: That means we've
landed.

THE DOCTOR FLICKS
A SWITCH AND LOOKS
UP AT THE SCANNER -
NOTHING HAPPENS /

2. 5A 16°
MS Scanner (with
disturbance)

3. 2A 35°
M3-s STEVEN/DOCTOR/
SARA

DOCTOR: The scanner's gone wrong.

SARA: Can you mend it?

DOCTOR: Of course I can repair it, but
it means checking the whole
circuit.

STEVEN: Then we'd better
get started..

HE MOVES TO ARDS
THE DOOR RELEASE

(4 next)

(On 2)

DOCTOR: (WHO IS LOOKING AT
THE DIALS) Stop! Don't
touch that'

STEVEN: Why?

4. 4A 16°
MCS DOCTOR

DOCTOR: Look at these dials -
it would be extremely dangerous
for either of you to leave the
ship. The atmosphere is poisonous.

CAMS: 3A, 1A

5. 1A 35°
MCS Tardis, featuring
"Police" Board

BOOM B1

(onto Page 3)

(3 next)

(On 1)

2. E.T. A POLICE STATION. EARLY EVENING.

(THE TARDIS IS
STANDING JUST
OUTSIDE THE MAIN
ENTRANCE TO A
POLICE STATION.

Slowly pull back

SUPERIMPOSE

A POLICE SERGEANT
COMES TO THE DOOR,
STRETCHES AND
BREATHEES DEEPLY)

6. Slide - "The Feast of Steven"

FADE SLIDE

SUPERIMPOSE

7. Slide - Written by TERRY NATION (HE NOTICES THE
POLICE BOX)

FADE SLIDE

What in the name of...

Pan L to SERGEANT
Pull back and pan him
R to box

(HE GOES CLOSER
TO IT)

Who put that there?

(THERE IS THE SOUND
OF A POLICE CAR
DRAWING UP.)

8. 3A 35°
MS Station

Crab L to car with
Policemen in M2-s

WE SEE TWO POLICE-
MEN IN THE FRONT
SEATS.

THE DRIVER SWITCHES
OFF THE ENGINE.

BOTH MEN ARE IN
GOOD SPIRITS AND
ARE DOING A COMPLEX
HARMONY JOB ON THE
FINAL LINES OF A
CHRISTMAS CAROL)

(On 3)

BOTH: ...Gathering winter fuu...
uuu...ellll.

(THEY LOOK AT
EACH OTHER WITH
MUTUAL CONGRATU-
LATION)

POLICE ONE: We could charm the
birds off the trees.

POLICE TWO: I'd settle for
some from the coffee bars.

POLICE ONE: What about "While
Shepherds Watched", do you think
they'd appreciate it?

Let them get out &
crab them R into 3-s
with SERGEANT

POLICE TWO: Not now. There's
the Sergeant. Come on.

(THEY GET OUT)

Hello, Sarge. What are you
doing out?

Come and
SERGEANT: /Look at this. /

9. 1A 35° (BREAK)
ML3-s SERGEANT/TWO
POLICEMAN

POLICE TWO: Where did it come
from?

Fun them to Tardis

SERGEANT: You tell me.

POLICE ONE: Perhaps someone
sent it to the
Inspector for a Christmas box.

SERGEANT: And perhaps you'll
both just stay out here and
watch it.

Let SERGEANT go L
Tighten on pair

POLICE ONE: Why? Do you
expect it to fly away?

SERGEANT: Just you stay there
and keep an eye on it!

(4 next)

(On 1)

(THE SERGEANT GOES
INSIDE THE STATION.)

THE OTHER TWO LOOK
AT EACH OTHER,
SHRUG, AND THEN
LOOK AT THE TARDIS)

CAMS: 4A, 2A

10. 4A 16° /BOOM A1/
MS STEVEN

3. INT. TARDIS.

(STEVEN AND SARA
ARE ARGUING WITH
THE DOCTOR)

11. 2A 35° STEVEN: And just why, if it's
M3-s SARA/DOCTOR/
STEVEN dangerous for us, isn't it
dangerous for you./

DOCTOR: Why will neither of you
understand!

Keep 3-s as DOCTOR
moves u/s

SARA: For heavens sake let's
go and fix the scanner!

12. 4A 16° DOCTOR: No.
MS STEVEN Both of you
come from places where the air
is pure. Out there is the
worst kind of pollution I've come
across in a very long time./

12A. 2A 35° STEVEN: Then you shouldn't go
M3-s SARA/DOCTOR/
STEVEN out either./

DOCTOR: I'm used to many
different atmospheres. So I
shall have to do the outside
work on the scanner.

SARA: But supposing something
happens to you out there.

13. 4A 9° DOCTOR: Then. And only then,
MCS STEVEN can you come out but be very
careful./

(2 next)

(On 4)

STEVEN: And just how are we supposed to know that something has happened to you? /

14. 2A 35°
M3-s SARA/STEVEN/DOCTOR

DOCTOR: (EXASPERATED) Give me a few moments - if all is well, I'll come and tell you.

STEVEN: And if not - we've got to come and find you. I seem to have been through this before!

DOCTOR: You'll do as you're told. When I've gone, close the doors after me.

15. 4A 24°
Depressed MS Button pressed.
Tilt up to M2-s SARA/
STEVEN

STEVEN: Yes, sir. /

PAUSE 'A'

DOCTOR MOVES TO INSIDE PHONE BOX

4. EXT. POLICE STATION. EARLY BOOM B1/ EVENING.

16. 3B 35°
MS Tardis
As DOCTOR emerges,
pull back to POLICEMAN 1
in fgd. L for Deep 2-s

(THE TARDIS DOORS
OPEN CAUTIOUSLY.

THE DOCTOR POKES
HIS HEAD OUT.

THEN DUCKS QUICKLY
BACK INSIDE.

POLICEMAN ONE: Evening.

17. 1B 35° (ON MOVE)
MS Tardis R fgd.

DOCTOR: Good evening.
POLICE ONE: Hey. You. /

Let POLICEMAN 1 enter
L and POLICEMAN 2
centre for M2-s

POLICE ONE: See that?

POLICE TWO: What?

POLICE ONE: That then.

POLICE TWO: What then?

(4 next)

(On 1)

Push in on them

POLICE ONE: That door,

POLICE TWO: That door?

POLICE ONE: ^{Aye} / It opened.

POLICE TWO: Did it?

POLICE ONE: A bloke's in there.

POLICE TWO: Oh, aye?

POLICE ONE: Old bloke, I saw him.

POLICE TWO: Did you?

POLICE ONE: Aye.

(POLICE TWO CROSSES
TO THE TARDIS DOOR
AND TRIES IT. IT
IS LOCKED)

POLICE TWO: It's locked.

POLICE ONE: But I saw him.

POLICE TWO: Aye!

PAUSE 'B'

DOCTOR RETURNS TO SHIP

18. 4A 9°
MCS DOCTOR

BOOM A1

5. INT. TARDIS.

19. 2A 35°
M2-S SARA/STEVEN

DOCTOR: No, the police -
P.O.L.I.C.E! /

20. 4A 9°
MCS DOCTOR

SARA: I see. - We've landed
on your own planet! /

21. 2A 35°
M2-S SARA/STEVEN

DOCTOR: Nonsense. We're on
Earth. /

(4 next)

(On 2)

Loosen as DOCTOR
enters for 3-s

SARA: But that is what the
Tardis has written on it. Police.

DOCTOR: Ooooh! - Never mind.
Never mind. In the meantime,
I must go out and try to
distract them. You both wait
for a little, then go up and
try and fix the scanner-eye.

STEVEN: But you said...

22. 4A 24°

DOCTOR: Never mind what I
said! This is an emergency. Will you
be good as to open those doors?

STEVEN: Yes sir.
(HE PULLS THE
DOOR LEVER
AGAIN AND GOES
TOWARDS THE
DOORS)

RECORDING BREAK 'C'

1 to 1C

A to A2

B to B2

23. 3B 35°

MS DOCTOR
emerges

/BOOM A2/

6. EXT. POLICE STATION.

Pull back to reveal
POLICEMAN 1 & 2, L & R

(FOR THE MOMENT,
NEITHER OF THE
POLICEMEN ARE
TO BE SEEN.

THE DOCTOR APPEARS
OUT OF THE TARDIS.

HE CLOSES THE DOOR,
HE LOOKS AROUND, IS
ABOUT TO MOVE OFF
WHEN A VOICE STOPS
HIM)

POLICE TWO: Now, it wouldn't be
Father Christmas, I suppose?

(THE DOCTOR SWINGS
ROUND.

THE TWO MEN HAVE
APPEARED FROM ROUND
THE SIDE OF THE
TARDIS)

(1 next)

(On 3)

POLICE ONE: All right, lad,
it's a fair cop.

CAMS: 1C, 5B

24. 1C 35°
MCS Book

ROOM B2/

7. INT. STATION OFFICE.

Pull back to M2-s
MAN/SERGEANT

(THIS JUST NEEDS
TO BE THE BIT
COMPRISING THE
SWING DOORS AND
THE DESK.

THE SERGEANT IS
AT THE DESK.

HE IS TALKING TO
A WORRIED LITTLE
MAN IN A RAINCOAT)

SERGEANT: Right. What can I do for
you?

MAN: I've got a complaint

25. 5B 9°
MCS MAN

SERGEANT: Well the doctor's just around
the corner./

26. 1C 35°
M2-s A/B

MAN: Oh no. I want to make a complaint./

SERGEANT: All right. let's
have your name.

MAN: They keep moving me house.

SERGEANT: Moving your what?

MAN: Me house.

SERGEANT: "They" keep moving
your - house?

MAN: Yerrrs. Me green house.
It's the revels.

27. 5B 35°
I2-s DOCTOR/POLICEMAN 2 - 9 -

SERGEANT: The revels./

(On 5)

Pan then R to group
for 4-s

(POLICE TWO COMES
IN WITH THE DOCTOR) 1 to 1D

POLICE TWO: Anyone in C.I.D?

SERGEANT: Yes. straight through.

POLICE TWO: Good. (TO DOCTOR)
Come on!

Let DOCTOR/POLICEMAN 2
go R

DOCTOR: Haven't I seen you somewhere before?

M.N.: Where?

Push in on 2-s

DOCTOR: The Market Place in Jaffa.

Jaffa?

MAN: The young feller said I
should talk to you.

SERGEANT: Eh?

MAN: About me green-house. You see,
it's the revels.

28. 4B 24°
MS Tardis

BOOM A2

8. EXT. POLICE STATION. EARLY EVENING.

STEVEN emerges

(STEVEN COMES OUT OF
TARDIS. HE LOOKS
ROUND, IS ABOUT TO
GO IN TO THE POLICE
STATION WHEN POLICE
ONE APPEARS. STEVEN
DUCKS OUT OF SIGHT
BEHIND THE POLOCE
CAR: AND WATCHES
POLICE ONE WHILST
HE STANDS AND
STRETCHES ETC. AS
ONLY POLICEMEN DO)

5 to 5C

29. 3A 35° (ON BREAK)
LS STEVEN with
car fgd.
Let him run fwd. and
out L & POLICEMAN 1
enter u/s

CAMS: 1D, 5C

30. 1D 35°
MS INSPECTOR

BOOM C1

9. INT. INTERROGATION ROOM.

(5 next)

(On 1)

- 11 -

(THE DOCTOR IS SITTING DOWN. THE C.I.D. INSPECTOR AND POLICEMAN 2 ARE TRYING TO MAKE SOME SORT OF SENSE OF THE SITUATION)

INSPECTOR: I've heard of a housing shortage, but I never knew it was so bad, you had to spend Christmas in a police box.

Pull back to include
DOCTOR for 2-s

DOCTOR: Oh, it's Christmas, is it? That would explain the holly out there.

INSPECTOR: You mean you didn't know?

DOCTOR: How could I? We travel about too much.

31. 5C 16°
MS DOCTOR

INSPECTOR: And why is that?

32. 1D 16°
M3-s INSPECTOR/POL.2/
DOCTOR

DOCTOR: The quest for knowledge, my dear fellow. You have a saying in this country, have you not? "Travel broadens the mind"...

INSPECTOR: You mean you're not English?

DOCTOR: Good gracious me!

INSPECTOR: Scottish?

DOCTOR: No.

33. 5C 35°
M2-s POL.2DOCTOR

INSPECTOR: Are you Welsh, then?

34. 1D 24°
MS INSPECTOR

DOCTOR: You really must think bigger, my dear chap. At the moment, your ideas are too narrow, small...crippled./

35. 5C 35°
M2-s POL.2/DOCTOR

INSPECTOR: All right, all right. What are you then./

36. 1D 9°
MCS INSPECTOR

DOCTOR: You might describe me as a citizen of the whole universe! And a gentleman to boot!

POLICEMAN 2: He's trying to have us on a bit, isn't he?/

37. 5C 35°
M2-s POL.2/DOCTOR

INSPECTOR: Now, look lad....

(1 next)

(On 5)

38. 1D 9° DOCTOR: Doctor, please!
MCS INSPECTOR

INSPECTOR: I don't know what you're
playing at, what you're supposed to be!
Are you the "dusty brush man"

39. 5C 35°
M2-s POL.2/DOCTOR

DOCTOR: What pray is the "dusty bursh man"?

POLICEMAN 2: He's the bloke who runs
around flogging brooms and what-have-you
to housewives.

DOCTOR: I'm afraid I have no idea what
you're talking about. If you must know,
I'm a traveller in space and TIME.

40. 1D 35°
MS INSPECTOR

Let him rise & move
into 3-s

INSPECTOR: You'll be doing time in a
small space if you don't start giving
more sensible answers! Now, these clothes...
fancy dress, aren't they?

DOCTOR: I wear these clothes all the time.

INSPECTOR: You do?

41. 5C 35° (ON MOVE)
MS DOCTOR

Let POL.2 in L

Push in on DOCTOR

DOCTOR: I do.

INSPECTOR: And I suppose you actually live
in that police phone box?

DOCTOR: Yes, I do.

POLICEMAN 2: You'll be telling us next
that you actually travel in the phone box?

DOCTOR: (BEAMING) I do, my dear fellow.
I DO!

(THE INSPECTOR AND POLICEMAN
LOOK AT EACH OTHER)

(3 next)

(On 5)

- 12

42. 3A 35° /BOOM A2/
MS through car windows

9A. EXT. STATION.

STEVEN'S head pops up.

Loosen & pull back as
STEVEN moves round to
near window

(STEVEN MOVES CAUTIOUSLY
AROUND THE CAR AND STOPS
AT THE BACK WINDOW. HE
LOOKS IN. HE REACTS. WE
SEE THAT HE HAS SPOTTED
A POLICE TUNIC ON THE
BACK SEAT. HE CAREFULLY
STARTS TO OPEN THE DOOR)

MIX TO:

43. 1C 35° /BOOM B2/
M2-s MAN/SERGEANT

10. INT. STATION OFFICE.

(THE SERGEANT AND
THE MAN ARE STILL
AT IT)

MAN: And now they've gone and moved
it again.

(4 next)

- 12 -

(On 1)

SERGEANT: Where to, this time.

MAN: I don't know. That's why
I came here. The young feller said...

SERGEANT: Yes. You're sure it's
not out there along beside...

RECORDING BREAK 'D'

1 to 1D
4 to 4C

44. 4C 35°
MS STEVEN on steps

/ E M B2/

Pan him R to 3-s

STEVEN: Excuse me...

(THE SERGEANT LOOKS UP.
STEVEN STANDS IN THE
POSITION THAT POLICE
ONE WAS IN. HE TRIES
TO COPY WHAT HE SAW)

SERGEANT: Oh, you must be the
bloke from G. Division to help
us out.

STEVEN: That's right. I've come about
the old man.

SERGEANT: What old man?

STEVEN: He was brought in here a
few moments ago.

SERGEANT: Oh he's with the C.I.D.
You'd better wait till they've finished
with him.

Let STEVEN go L

Push in on MAN &
SERGEANT

STEVEN: But I must get to him.

SERGEANT: You'll have to wait, lad!
He'll be out here again soon. Now
wait over there.

(5 next)

(STEVEN FEELS THAT
DISCRETION IS SAFER
AND GOES AND SITS
DOWN TO WAIT)

MAN: (IMPATIENTLY) What about my green house?

SERGEANT: Oh yes. Where is it you said?

Well, for a start, it's

MAN: /Not in my garden.

e

45. 5C 35°
MS DOCTOR

/BOOM C1/

12. INT. THE INTERROGATION ROOM.

46. 1D 16°
MCS INSPECTOR

DOCTOR: I don't think you understand, that the object in the yard is not really a police box. /

47. 5C 35°
MS DOCTOR

C.I.D. : Of course not. It's the Brighton Ferry. /

Pull back to M3-s
Let POL.2 & INSPECTOR
come fwd. & keep DOCTOR
in centre.

DOCTOR: It's a machine for investigating Time and relative dimensions in Space.

POLICE TWO: He's a nutter.

C.I.D. MAN: Straight from a funny-farm if you ask me.

DOCTOR: (RISING - MUCH ON HIS DIGNITY)
Do I take it, gentlemen, that you are imputing that I am mentally deranged?

(1 next)

POLICE TWO: I told you - He's a nutter.

(On 5)

C.I.D. MAN: Was he the only
bloke in the box.

48. 1D 16°
MCS INSPECTOR

POLICE TWO: How should I know?/

C.I.D. MAN: Didn't you check!
There may be a whole army of
them in there, living like
gypsies in one of Her Majesties
Police Telephone Boxes! /

49. 5C 16°
MCS POLICEMAN 2

POLICE TWO: And just how many
people are expecting to come
out of one box!

50. 3B 24°
MS Tardis

/BOOM A2/

C.MS: 3B, 2B

(2 next)

(On 3)

13. EXT. POLICE STATION.

SET CAP. TO POS.
59

SARA exits

(SARA HAS COME OUT OF
THE TARDIS AND IS
LOOKING AT IT, WONDER-
ING HOW BEST TO
APPROACH THE CLIMB UP
TO A SCANNER EYE.

POLICE ONE APPEARS)

51. 2B 35°
MS POL.1

Crab him R to M2-s
with SARA

SARA: Where have they got to?/

POLICE ONE: (LOOKING HER UP & DOWN)
Hello, hello, and what are you
doing hanging around here on
Christmas Day?

SARA: (JUMPS) Oh - er - nothing.

POLICE ONE: Surprised to see a
police box just there I suppose.

SARA: Oh, you think it's yours?

52. 3B 16°
MCS SARA

POLICE ONE: Not mine exactly, but
let's say it's ours. Now then why
don't you leave it where it is and
move along./

SARA: But I've got to fix it.

POLICE ONE: Fix what?

53. 2B 16°
MCS POLICEMAN 1

SARA: The scanner-eye./

POLICE ONE: The scanner-eye?

SARA: Yes.

54. 3B 16°
MCS SARA

POLICE ONE: We always get the jokers
at Christmas - but we like to be
lenient, so just you move along./

55. 2B 16°
MCS POLICEMAN 1

SARA: I can't.

POLICE ONE: Yes you can - now enough
joking miss. I'm sure you'll enjoy
yourself at the party you're going
to so why not get along to it now.

(3 next)

(On 2)

SARA: I'm not going to a party.

POLICE ONE: Well whatever it is that you are going to, in them fancy clothes - so you just go and there won't be no trouble./

56. 3B 16°
MCS SARA

SARA: But I must stay here.

57. 2B 16°
MCS POLICEMAN 1

POLICE ONE: Take my advice miss - you leave here n>w otherwise I might have to take you in for loitering or something, and I wouldn't want to have to do that. We've had a bit of it already tonight./

58. 3B 35°
M2-s SARA/POLICEMAN 1

SARA: Is that what happened to the others.

Let SARA come fwd.

POLICE ONE: We don't like people hanging about
Now it's Christmas so I don't want to make it difficult for you.

Let SARA go out L

SARA: But - (SHRUGS) Oh very well.

(SHE GOES PAST THE
TARDIS AND OUT OF
VISION)

Let POL. 1 go R

Have a swinging time.
POLICE ONE: / Funny girl! (HE TURNS
AND GOES OFF IN THE OTHER DIRECTION)

Let SARA re-enter L
& push in on her

(AFTER A VERY BRIEF
PAUSE SARA COMES
BACK. SHE LOOKS ROUND
AND SEEING THERE IS
NO ONE ABOUT SHE GOES
TO THE TARDIS WITH
THE INTENTION OF
FIXING THE SCANNER
EYE)

On to Page 16

(On 3)

SARA: The idiots - they've obviously got into trouble...

CAMS: 4C, 1E

59. 4C 35°

ROOM B2

MS STEVEN at board

Pan him R to SGT. 14. INT. STATION OFFICE.
crabbing L to
include door R u/s

Let DOCTOR enter u/s

(STEVEN IS WAITING.
THE SERGEANT IS
WORKING AT THE
DESK. THE DOCTOR
APPEARS WITH
C.I.D. MAN AND
POLICE TWO)

60. 1E 35°

MS STEVEN

SGT: Why don't you sit down, ~~sir~~?
You're making the place look untidy.

Pan him R to DOCTOR &
Group for 5-s

STEVEN: (TO DOCTOR) Is it all
right.

DOCTOR: Of course, of course.
What are you doing here!

C.I.D. MAN: Who are you? Do
you know this man?

STEVEN: Yes.

SERGEANT: He's the extra bloke
from G. Division.

STEVEN: I'll look after him.

C.I.D. MAN: If you know him,
can you tell us what he's doing
in a police box.

STEVEN: A what?

C.I.D. MAN: That police box
which is outside the door- he
claims to live in it.

(4 next)

(On 1)

STEVEN: (HEAVILY) Wait a moment.
It'll be all right. Just wait a
moment.

Let STEVEN bring
INSPECTOR fwd. holding
DOCTOR rear L

(STEVEN TAKES THE
C.I.D. MAN ON ONE
SIDE)

He's a strange man but I know how to
handle him. In G Division we are
used to him.

C.I.D. MAN: Very well - But get
him out of here and don't let him
near that police box.

(THE C.I.D. MAN TURNS
AND GOES. STEVEN
REJOINS DOCTOR AND
POLICE TWO)/

61. 4C 35° (ON TURN)
MS STEVEN

Pan him L to DOCTOR
& POLICEMAN 2

STEVEN: Come along then old man.

DOCTOR: Not so much of the old man,
and what's this funny accent?

Everybody's using it.

STEVEN: /(HEAVILY BUT WITH EDGE)
Calm down, now, calm down. Let's go.

Pan trio to door L

POLICE TWO: I'll come with you and
make sure you can manage.

STEVEN: I can manage him.

POLICE TWO: It's alright. Nutters
like this help to brighten Christmas
duty.

(THE THREE OF THEM LEAVE)

CAMS: 3BX, 2B, 4B, 5C (on caption)

62. 2B 35°
TRIO exit in
MLS with Box
fgd. R

15. EXT. POLICE STATION. EVENING.

/BOOM A2/

(AS STEVEN, THE DOCTOR
AND POLICE TWO APPEAR,
POLICE TWO SPOTS SOME-
THING AND SHOUTS)

(3 next)

(On 2)

Let POL.2 leave shot
R & push in losing
box.

POLICE TWO: Hey, you! What do you
think you're at!

(HE RUSHES TOWARDS
TARDIS)

Let DOCTOR leave R

Let POL.2 & SARA enter
R making 3-s

STEVEN: (QUICKLY) Get into the
Tardis Doctor - And be quick!

(POLICE TWO COMES BACK
WITH SARA)

POLICE TWO: I don't know what there
is about that police box but that
old bloke comes out of it and now I
catch this girl climbing about on it.

SARA: Please, let me go.

(STEVEN LETS THE
DOCTOR GO, WHO
HURRIES TO THE
TARDIS AND OPENS
THE DOOR)

STEVEN: (TO POLICE TWO) It's all
right I know her too.

POLICE TWO: (STILL HOLDING SARA)
You seem to know all the crazy
people! Who is she.

STEVEN: A friend of the old man.

SARA: Will you let me go.

POLICE TWO: Now then don't you
struggle.

Let STEVEN leave R
Hold on POL.2.

SARA: Let go! (SHE JERKS HER
ELBOW INTO HIS STOMACH - POLICE 2
COLLAPSES - WINDED) Come on
Steven. /

63. 3BX 24°
MCS Tardis

SARA/STEVEN enter &
close door

(THEY BOTH BOLT FOR
THE TARDIS, AND
DIVE INSIDE)

(5 next)

(On 3)

- 19 -

MIX TO

SARVIN: Happy Christmas!

64. 5C 24°
MS Photograph Yard

(THE TARDIS DEMATERIALISES)

65. 4B 35°
MS POLICEMAN 2

Let POLICEMAN 1 enter
and push in on them
for M2-s

POLICE TWO: What the... (HE SLOWLY
CROSSES TO WHERE THE TARDIS WAS AND
EXAMINES THE AREA)

(POLICE ONE APPEARS)

POLICE ONE: Hello! What's up with you.
Oh, it's gone then?

POLICE TWO: (DAZED) What?

POLICE ONE: The telephone box -
it's gone - weren't it meant for us.

RECORDING BREAK 'E'

A to A1
B to B3
C to C2

1 to 1F (fix 50 lens)
2 to 2A 4 to 4D
3 to 3E 5 to 5A (scanner)

CAMS: 3E, 2A, 5A (scanner)

66. 2A 24°
MS COLUMN rising

BOOM A1

16. INT. TARDIS.

Elevate to M2-s SARA/STEVEN

(THE THREE OF THEM
ARE AROUND THE
COLUMN. THE DOCTOR
IS EXAMINING THE
DIALS ETC.)

STEVEN AND SARA
ARE LAUGHING)

STEVEN: I found this jacket and
so they thought I was one of them
but when you appeared they were
completely lost. /

67. 3E 16°
MCS DOCTOR

DOCTOR: Enough of that, dear boy -
though I must admit even I enjoyed
myself. Have you fixed the scanner. /

68. 2A 24°
M2-s SARA/STEVEN

SARA: I did - and no help from
either of you.

(3 next)

- 19 -

(On 2)

69. 3E 16° STEVEN: Well at least it's
MCS DOCTOR working. /
70. 2A 24° DOCTOR: (TO SARA) Did you have
M2-s SARA/STEVEN time to check it? /
71. 3E 16° SARA: Of course not, that man
MCS DOCTOR grabbed me before I was able to. /
- DOCTOR: Oh, well, we'll have to
test it when we land again - Now,
is the Taranium safe?
72. 2A 35° STEVEN: Yes. /
M3-s DOCTOR/SARA/
STEVEN
- SARA: The Daleks! I'd forgotten
them.
- Let DOCTOR moves to L
keeping 3-s
- DOCTOR: Don't do that my dear,
they have machines similar to
this and can follow us.
- STEVEN: But surely they won't
have found out about the switch
yet?
73. 3E 9° DOCTOR: Let us hope not. /
CS SARA
- SARA: But so long as we hold the
Taranium, their plans cannot
work. /
74. 2A 35°
M3-s DOCTOR/SARA/
STEVEN

On to Page 20

(3 next)

(On 2)

DOCTOR: I doubt if the Daleks will start their attack on the solar system without testing the Time Destructor. /

75. 3E 9°
CS STEVEN

STEVEN: Then what can we do?

76. 2A 35°
M3-s DOCTOR/SARA/STEVEN

Let DOCTOR move around to R holding 3-s

DOCTOR: We must find some way of destroying the Taranium before they catch up with us.

SARA: We seem to be stopping again.

(THE COLUMN SLOWS DOWN AND EVENTUALLY STOPS.

THE DOCTOR LOOKS AT THE DIALS)

DOCTOR: Hmm. I think we must still be on Earth. Though the atmosphere is much improved from the last visit. Perhaps the scanner will show us where we are? /

77. 5A 16°
MS SCANNER (output of 1F)
Slow pan round dark part of studios

TAPE: SCREAM

78. 3E 35°
M3-s SARA/STEVEN/DOCTOR
Let them leave shot L

DOCTOR: Quickly! The doors.

<u>Tardis to Film Set</u>	RECORDING BREAK 'F'	<u>1 to 11</u>	<u>A to A3</u>
		<u>2 to 2C</u>	
		<u>5 to 5D</u>	

CAMS: 1H, 5D, 4D

79. 4D 16° / BOOM C2
MCS Sawblade spinning
16.A. INT. BARN SET.

(WE SHOULD NOT BE AWARE TO BEGIN WITH THAT THIS IS A FILM SET)/

80. 5D 35°
MLS DARCY/BLOSSOM

Pan them R to blade

BLOSSOM: No!... No!

(4 next)

(On 5)

D'ARCY: The sawmill will take care
of you and then my secret will be
safe for ever./

81. 4D 35°
M2-s D'ARCY/BLOSSOM

(SHE STRUGGLES
FURIOUSLY BUT
IN VAIN WHILST
HE TIES HER TO
A POST IN THE
BARN)

BLOSSOM: Help... Someone, save
me!

D'ARCY: Your cries cannot be
heard. My sawmill is miles from
anywhere!

(HE FINISHES TIEING
HER UP AND STARTS
TO PUT BAILS OF
STRAW AROUND HER./

82. 5D 35°
MLS Door
STEVEN/SARA enter,
centre on fight

AT THAT MOMENT
STEVEN, STILL
DRESSED IN THE
POLICE TUNIC,
DASHES INTO THE
PICTURE AND KNOCKS
D'ARCY OUT OF THE
WAY.

D'ARCY STRIKES
THE SIDE OF THE
SET AND SINKS
UNCONSCIOUS TO
THE FLOOR./

83. 4D 35°
M2-s SARA/BLOSSOM

BLOSSOM IS
GENUINELY
TERRIFIED AND
SHREIKS. SARA
RUSHES TO HER
AND UNTIES HER)/

84. 1H 35°
Deep group shot

Camera crew fgd. L

Let STEINBERGER move
to Blossom

STEINBERGER P. GREEN: (O.O.V.)
Cut... Cut... Cut!

ASSISTANT: Save the lights!

STEINBERGER P. GREEN: Who let those
buns in here.

(WE REALISE THAT WE ARE
ON A HOLLYWOOD FILM SET
CIRCA 1919.

(4 next)

(On 1)

- 22 -

BLOSSOM BURSTS
INTO HYSTERICAL
TEARS)

85. 4D 35°
MS BLOSSOM/SARA

Let STEINBERGER enter
for 3-s

BLOSSOM: They've ruined it. - Steinberger,
my scene - they've ruined it!

STEINBERGER P. GREEN: It's that
guy de Mille! He's trying to
sabotage me. Get those buns
out of here.

86. 1H 35°
Deep Group

See crew move to SARA
centre on fight

(STEVEN AND SARA
FIND THEMSELVES
CONFRONTED BY
FOUR BURLY MEN.

Pan SARA/STEVEN L to door

WITHOUT ANY
DIFFICULTY THEY
TOSS THEM OUT
OF THE WAY AND
RUSH OFF.

THE DIRECTOR
(STEINBERGER P.
GREEN) STANDS
OPEN MOUTHED AT
THIS PERFORMANCE)

87. 5D 35°
MS STEINBERGER/BLOSSOM

STEINBERGER P. GREEN: Stop
those two! Come back, will ya!

(HE TURNS TO THE
REST OF THE CREW)

Did you see those two?
Sensational! Sensational!
Bring them back here.

D'ARCY: Look at my eye, look at my
eye.

(BLOSSOM IS STILL BAWLING.
(
STEINBERGER P. GREEN
TURNS ON HER)

Can that noise. There's no
Camera running. Keep it for
the next take.

(STEINBERGER P. GREEN
RETURNS TO ONE OF HIS
SIDE-KICKS)

(2 next)

- 22 -

(On 5)

- 23 -

Let ASSISTANT enter L
for 3-s
Push in on STEINBERGER

STEINBERGER P. GREEN: (CONT) Hey, you,
I want those two found. They'll
be just great! I'll make him
even bigger than Fairbanks...
Don't just stand there go get 'em!!!

88. TELEJECTOR SLIDE
"And so the Hunt Was on..."

89. 2C 35° BOOM A3
MLS Passageway

Let STEVEN enter 17. STUDIOS. A PASSAGEWAY BETWEEN TWO.
u/s and run d/s

Let DOCTOR enter R for
M2-s

(THE DOCTOR IS
STANDING BY A
DOOR.

STEVEN COMES
THROUGH IT,

THE DOCTOR STOPS
HIM)

DOCTOR: Where's Sara?

STEVEN: I lost her. Where are
we?

(THERE IS THE
SOUND OF HEAVY
RUNNING FOOTSTEPS)

Pan them to door &
let CHAPLIN out

DOCTOR: Quick, in here.

(AS THEY START
ALONG THE PASSAGE
THEY FIND ANOTHER
DOOR)

Pan L with CHAPLIN and
hold on him, losing
others as they go
into door.

(THEY OPEN THE DOOR
AND ARE ABOUT TO
ENTER WHEN A SMALL
MAN IN BAGGY PANTS,
BOWLER HAT, BIG SHOES
COMES OUT AND SWINGING
HIS CANE GOES OFF.

(3 next)

- 23 -

(On 2)

- 24 -

(THE DOCTOR AND STEVEN DIVE
IN THROUGH THE DOOR)

90. TELEJECTOR SLIDE

"Meanwhile in the Sheik's Tent...."

91. 3C 35

M2-s SHEIK/V&MP

18. INT. THE FILM STUDIO. EASTERN SET. BOOM B3

Let in INGMAR for M3-s

SHEIK: And then I shall come for you
on my camel and sweep you away across
the desert.

Pull back as SHEIK rises

INGMAR KNOFF: Oh no, terrible, terrible,
you must give it more feeling, she is
not a sack of potatoes.

Let in STEINBERGER L &
lose SHEIK

V&MP: No, he's the sack of potatoes -
where did you find him - on the rubbish
dump?

SHEIK: I resent that.

STEINBERGER P. GREEN: Iggy... Iggy...
Did you see them?

INGMAR KNOFF: Who?

STEINBERGER P. GREEN: A guy and a gal,
just beat the living daylights out of
some of my crew. It was great.

Pull back with INGMAR
& STEINBERGER to
include camera R

INGMAR KNOFF: Perhaps it is that you
like your film interrupted but I do not.
Please do not interrupt me when I am
creating.

Let in ASSISTANT L

(AS ASSISTANT HURRIES UP)

Let ASSISTANT go

ASSISTANT: Mr. Knopf, Mr. Knopf.

INGMAR KNOFF: Knopf, Knopf.

ASSISTANT: Professor Webster is here.

KNOFF: Good, good - send him to me.
I have need of his advice in the next
scene.

(4 next)

- 24 -

(On 3)

Let STEINBERGER go

STEINBERGER P. GREEN: But,
you should have seen them. He'll
be great - bigger than Fairbanks.
I must find a name for him.
Something strong.

Let SARA in R for 3-s

INGMAR KNOFF: Do what you like -
but please get off my set! I am
trying to make a film here! Charlie,
I will show you where I want the camera.

Let SARA go L

(STEINBERGER B. GREEN
LEAVES.

SARA CAN BE SEEN
CREEPING ROUND THE
BACK OF HIS SET)

92. 4E 35°

MLS Group with SARA fgd.

Pan her to box, let her
disappear bhd. box &
reappear

Who is that girl! If she's one
of the hareem - why is she in
that extraordinary clothing?/
Tell her to take them off!
Send her to the wardrobe.

(SARA VANISHES)

93. TELEJECTOR SLIDE

"Meanwhile in the Wardrobe Department"

94. 2C 35°

CS Wardrobe Door

BOOM 13/

19. EXT. PASSAGEWAY BETWEEN STUDIOS.

Pull back to M2-s as
DOCTOR/STEVEN exit &
pan them L

(WE ARE CLOSE IN
ON THE DOOR THROUGH
WHICH THE DOCTOR AND
STEVEN WENT. IT BEARS
THE LEGEND "WARDROBE".

THE DOOR SLOWLY OPENS.
STEVEN AND DOCTOR WHO
COME OUT)

DOCTOR: I've got to find Sara.

STEVEN: Do you think she's
still inside that place?

Let DOCTOR out L

DOCTOR: I'll try there first.
You stay here.

(3 next)

(On 2)

(THE DOCTOR GOES.
AFTER HE'S GONE
AN ASSISTANT
RUSHES UP TO
STEVEN)

Let ASSISTANT appear
for 2-s

ASSISTANT DIRECTOR: There you
are! Everyone's waiting.

STEVEN: But, I'm not...

ASSISTANT DIRECTOR: Don't argue.

(HE PUSHES A
TRUNCHEON INTO
HIS HANDS)

Push in with them

Come on!

(HE TAKES HIM
TO THE END OF
THE PASSAGEWAY.

THEY GO ROUND
THE CORNER OUT
OF SIGHT.

Let STEVEN cross L

Let KEYSTONE COPS cross L

Let Group cross R

Let STEVEN reappear and
go out L

SUDDENLY, STEVEN
APPEARS RUNNING
ACROSS THE END
OF THE PASSAGEWAY.
OTHER KEYSTONE
COPS FOLLOW.

A MOMENT LATER,
THEY ARE BOTH
SEEN BEING CARRIED
BACK TO WHERE THEY
RAN FROM.

THE NOISE OF ONE
OF THE FAMOUS CARS
WRENTS THE AIR.
AND WITH MASSIVE
EXPLOSIVE EXHAUST
NOISES APPEARS -
BY SOUNDS - TO
DRIVE OFF.

THERE IS AN EAR
SPLITTING CRASH.

(3 next)

(On 2)

Let ASSISTANT appear and come
up to camera

FOR A MOMENT THERE IS SILENCE.
THEN A HAND APPEARS ON THE
CORNER OF THE PASSAGEWAY AND
STEVEN, DUSTY AND BATTERED,
PULLS HIMSELF ROUND THE CORNER.
HE GOES QUICKLY BACK INTO THE
WARDROBE.

THE ASSISTANT DIRECTOR APPEARS
AND LOOKS ROUND)

ASSISTANT DIRECTOR: Now where has he
got to? We need him to do that scene
again.

95. TELEJECTOR SLIDE

"Meanwhile back in the Sheiks Tent....."

96. 3C 35°

/BOOM B3/

Deep 2-s SHEIK/VAMP 20. INT. FILM STUDIO. EASTERN SET.

Let INGMAR enter R
for 3-s

SHEIK: And I shall come for you, and
I shall come for you, and I shall come
for you on my camel.....

INGMAR KNOFF: Alright, alright.
Professor Webster isn't here yet - I
don't want you to exhaust your
capabilities.

DARK MAN: Now look Mr. Knopf.

INGMAR KNOFF: Knopf, Knopf.

SHEIK: Knopf, you can't talk to me
like that, I'm an actor.

BEADED LADY: You're no actor. You ere
ein cheap peeg.

(NEITHER MOVES FROM THEIR
POSITIONS.

DOCTOR WHO APPEARS CAREFULLY
LOOKING ROUND)

97. 4F 35°

SHEIK: Get lost Fraulein. /

MLS DOCTOR walks into
fgd.
Crab him R into set

INGMAR KNOFF: Professor Webster! What
are you doing - where have you been all
this time?

Let INGMAR enter R
for M2-s

DOCTOR: Hmmm? Me?

(3 next)

(On 4)

INGMAR KNOFF: We've been waiting for you. (HE BRINGS THE DOCTOR ONTO THE SET) As our expert on Arabian customs we need your help.

DOCTOR: Certainly, certainly - my help? I will certainly do what I can.

INGMAR KNOFF: Definitely, definitely.
Thank you, Professor -

98. 3C 35° (ON MOVE)
M2-s DOCTOR/INGMAR

DOCTOR: Doctor, please./

Pan them R into group
shot at Chest

INGMAR KNOFF: - Doctor. Now this is a rich sheik's tent.

DOCTOR: Is it. - Well, what's she doing there.

INGMAR KNOFF: She is the princess of a rival tribe. But....

DOCTOR: Nonsense. (TO BEADED LADY)
Go and put some clothes on young woman! (TO KNOFF) And what's this.

INGMAR KNOFF: The chest where he keeps the jewels - You can't...

DOCTOR: Absurd - The design is quite wrong - Get rid of it.

Let SARA rise into
M3-s

(THE DOCTOR KNOCKS THE
CHEST AND SARA APPEARS
OUT OF IT)

99. 4E 35°
ML Group shot

INGMAR KNOFF: Ah! No! - Darling you are not in this scene... Get out! You're one of the hareem in the next.

(3 next)

(On 4)

Let DOCTOR/SARA exit L
Hold on INGMAR

DOCTOR: Come along, I'll show you the
wardrobe.

(SHE AND THE DOCTOR HURRY
OFF)

INGMAR KNOFF: But Doctor Webster! Where
are you going?

(INGMAR KNOFF SITS ON THE
CHEST AND BEGINS TO CRY
QUIETLY)

100. 3C 24⁰ (ON SIT) /
MS INGMAR

Slowly push in on him

On to Page 29.

(On 3)

INGMAR KNOPF (CONT) There will
come the time when inspite of
the money, none of us, none of
us will come to Hollywood anymore!

101. TELEJECTOR SLIDE "But what had happened to Steven?"

102. 2C 35° BOOM A3
MS Door

21. EXT. PASSAGEWAY

Let STEVEN out and pan
him L

(STEVEN APPEARS
CAUTIOUSLY. HE
HAS TAKEN OFF
THE POLICE TUNIC
AND CLEANED UP.

Let SARA & DOCTOR appear
u/s and join for 3-s

DOCTOR AND SARA
COME OUT OF THE
OTHER DOOR)

STEVEN: Sara - Where have you
been?

SARA: I don't know, but a strange
man kept on telling me to take my
clothes off.

DOCTOR: We've got to get back
to the Tardis, this place is a
madhouse.

(THEY OPEN THE DOOR AND
SNEAK IN. DOCTOR WHO LEADS)

103. TELEJECTOR SLIDE "Meanwhile All was not well at the Old Barn"

104. TD 35° BOOM C2
MCS Blossom

22. INT. FILM STUDIO. BARN SET.

(STEINBERGER P. GREEN IS
WORKING ON THE SCENE WE SAW
ORIGINALLY. HE IS TRYING TO
CALM BLOSSOM DOWN)

(1 next)

(On 5)

B to B4

Pull back to M2- π with
STEINBERGER

STEINBERGER P. GREEN: Sure, honey,
I know that it was all a bit of a shock.

BLOSSOM: You want to get rid of me.
You don't want me as your star any more!

STEINBERGER P. GREEN: Of course not.
You are great, just great.

Let ASSISTANT cross
shot

ASSISTANT: Freddie, what about those
props?

STEINBERGER P. GREEN: I didn't want
these kids for your kind of picture.

ASSISTANT: I asked you about the
props.

Let ASSISTANT cross
shot

BLOSSOM: You were going to make him
bigger than Fairbanks. I suppose she
was to be bigger than Pickford!

STEINBERGER P. GREEN: She ain't that
kind of girl, honey. You are the one
I'll make bigger than Pickford. Just
come back and run that scene again.
Please.

BLOSSOM: All right. But this is the
last time.

STEINBERGER P. GREEN: Sure, sure.
O.K., O.K., cut the noise, set up for
a take.

ASSISTANT: Set up for a take.

STEINBERGER P. GREEN: Make-up!

105. 1H 35⁰
Deep Group shot.

ASSISTANT: Make-up! /

See STEVEN/SARA appear
at door

(HE SUDDENLY SEES THE DOCTOR,
STEVEN AND SARA TRYING TO
SNEAK ROUND THE SET)

STEINBERGER P. GREEN: Hey - stop those
two.

ASSISTANT: Hey - stop those two.

(OUR INTREPID TRIO FLEE. HE
DASHES OFF IN PURSUIT)

(5 next)

(On 1)

- 31 -

WAMP: I quit, I quit, I quit.

SHEIK: I didn't mean it.....

106. 5D 35° NCMAR: Come back or I'll sue you both./
M2-s BLOSSOM/MAKE-UP
MAN
Let her go L, hold
MAKE-UP MAN BLOSSOM: No! No! No!

107. TELEJECTOR SLIDE
"The Chase Was on"

108. 4F 35° BOOM B4/
MS CLOWN 22A. EXT. TARDIS

Let in DOCTOR for 2-s DOCTOR: Excuse me. Can we get by, we've
got to leave.

COMIC: You and me both.

STEINBERGER P. GREEN: Hey! you two come
back here.

Let CROWD rush past
L to R

(SARA/STEVEN FLEE AGAIN)
& STEINBERGER DASHES BY)

Push in on DOCTOR/
COMIC

COMIC: Typical - when you're new
around here they chase you but after a
while Phhttt - You're out.

109. 5E 16° DOCTOR: What's that? /
MCS COMIC

COMIC: All the time they want something
new - New jokes! There aren't any! /

110. 4F 24°
MS DOCTOR

DOCTOR: That's quite a joke in itself -
isn't it? (HE LAUGHS) /

111. 5E 16°
MCS COMIC

SARA/STEVEN up Stairs RECORDING PAUSE 'G' A to A4

112. 2D 35° BOOM A4/
MCS Steps. Feet
running down 22B. STAIRS

(SARA & STEVEN RUSH INTO SHOT)

113. 3D 35° /
MLS SARA/STEVEN

(5 next)

(On 3)

Pan them L to INGMAR &
hold on him, letting them
go

INGMAR KNOFF: What are those
two doing. Get them out of
here! Will someone tell
that girl to get changed!!

114. TELEJECTOR SLIDE
"Meanwhile back at the Tardis" —

115. 5E 35°
M2-s DOCTOR/COMIC

/BOOM B4/

22C. EXT. TARDIS

COMIC: Custard pies have been
done by Chaplin so I'm not
allowed to.

DOCTOR: Quite but if you don't
mind - I would like to get into
that - er -

COMIC: (NOT MOVING) Sure.
Buckets of water and banana
skins - Done by Chaplin. They
never learn.

116. 3D 35°
M2-s INGMAR &
CAMERAMAN

22D: TENT

/BOOM A4/

Let in ASSISTANT/
STEINBERGER for Group
shot

INGMAR KNOFF: So we'll start close
and dolly back into a long shot.
(To ASSISTANT) Where's Webster?

STEINBERGER P. GREEN: Where'd
they go?

INGMAR KNOFF: What do you think
you're up to. Where's Webster?

STEINBERGER P. GREEN: They came
through here where are they?

Let STEINBERGER go

INGMAR KNOFF: Two fools rushed
through there - but where's
Webster?

Hold M3-s INGMAR/
CAMERAMAN/ASSISTANT

STEINBERGER P. GREEN: Great -
(HE GOES OFF AFTER SARA AND
STEVEN)

ASSISTANT: Where's Webster?
(INGMAR KNOFF FOLLOWS)

117. 5E 35°
M2-s DOCTOR/COMIC

/BOOM B4/

(4 next)

(On 5)

22E. EXT. TARDIS

COMIC: They wouldn't even let me
do the wallpaper and paste routine
- Chaplin's done it.

DOCTOR: Chaplin's done it. Yes I know.
Would you please get out of my way!

COMIC: (STANDING UP) I'll tell you
something. That little Englishman
has done everything! I think I'll
give it up and take to singing -
But who'll use a singer with a name
like Bing Crosby?

Let in SARA/STEVEN

DOCTOR: Custard pies & bananas!

(THE COMIC SHRUGS AND
GOES. THE DOCTOR
QUICKLY OPENS THE
DOOR OF THE TARDIS)

DOCTOR: I thought he'd never go -
Where are those two?

(SARA AND STEVEN
RUSH IN AND DIVE
FOR THE TARDIS
VIRTUALLY CARRYING
THE DOCTOR INSIDE.

Let in CROWD L

STEINBERGER P. GREEN
AND INGM R KNOFF
APPEAR AND THE DOOR
CLOSES)

118. 4F 35°

Group with Tardis fgd. R

STEINBERGER P. GREEN: Don't be shy
now - Come out of there. I'm going
to make stars of you both.

Push in to Group
losing Tardis

INGMAR KNOFF: They've got Webster!
Let him out of there!

Let BLOSSOM enter
u/s to group

(THE TARDIS DE-
MATERIALIZES)

BLOSSOM: Steini-, baby, when the heck are we
going to start my scene?

STEINBERGER P. GREEN: It's a great trick!

INGMAR KNOFF: Just disappeared!

(2 next)

(On 4)

Let COMIC cross L &
exit

INGMAR KNOFF: Webster, Webster, where
are you?

STEINBERGER P. GREEN: I want to use it.
It'll be a great routine. How's it done?

ASSISTANT: Props!

COMIC: Ah, forget it. Chaplin's done it all.

INGMAR KNOFF: What have they done
with Webster! (CALLS OUT) Webster -
come back!

Let in WEBSTER &
push in on INGMAR/
WEBSTER

(A SMALL ENGLISHMAN IN
THICK PEBBLE GLASSES
APPEARS. HE GOES UP
TO KNOFF AND TAPS HIM
ON THE ARM)

MAN: Excuse me.

INGMAR KNOFF: What do you want -
I'm busy.

MAN: I'm Professor Webster.

INGMAR KNOFF: Eh! -You?

MAN: Yes.

INGMAR KNOFF: Darling!

RECORDING BREAK - HI!		2 to 2A	A to A1
		3 to 3E	
119.	TELEJECTOR SLIDE		
	"And so they lived happily ever after"		
120.	2A 24°		BOOM A1
	M2-s SARA/STEVEN		

23. INT. TARDIS.

(STEVEN AND SARA
ARE AT THE
CONTROL COLUMN)

SARA: Wherever was that place?

STEVEN: I've no idea, but I'm
glad we got away.

SARA: But what were they doing?

(3 next)

(On 2)

- 35 -

121. 3E 35°
ME-s STEVEN/SARA
Let DOCTOR enter shot &
pan him L to 3-s

STEVEN: Your guess is as
good as mine. I just hope
we never got there again./

(THE DOCTOR COMES
INTO FRAME CARRYING
A TRAY WITH THREE
DRINKS ON IT)

DOCTOR: Here you are.

STEVEN: What's this?

DOCTOR:
we rarely get a
chance to celebrate I thought
we should.

SARA: Celebrate?

122. 2A 24°
MS DOCTOR
Let him come fwd. into
MCS

DOCTOR: Christmas my dear, it
was Christmas at that police
station. (HE GIVES THEM EACH
A DRINK) So here's a toast
to you both - to us all.
Happy Christmas./

Incidentally, a Happy Christmas to all
of you, too.

SUMMIMPOSE

123. SLIDE - Next Episode "Volcano"

NIX SLIDE TO ROLLER

124. 5AX
ROLLER CAPTION

Starts: Dr. Who.....WILLIAM HARTNELL
Ends: Designer.....RAYMOND CUSICK

125. SLIDE - Producer
JOHN WILES

126. SLIDE - Directed by
DOUGLAS CAMFIELD

BBC tv

FADE SOUND & VISION

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